

Heinz Teuchert

Meine ersten Gitarrenstücke

First Guitar pieces

I miei primi pezzi per chitarra

Heft 2

Meister des Barock Masters of the Baroque · I maestri del Barocco

RICORDI
Sy. 2200

Cum Privilégio e
Cura d'Intensa ed
Superiori

AMBROSIUS BRAMMER

Sia suonati anche con le lettere confidenziali per poterli più allungare, i corali, e altri
praticare, C. sol. re. et. procedendo su. a. una più gradatamente. I debole que. E sol. sol. et. A. la. re. Dif.
E. mi. F. fa. C. cor. Evitando sempre G. sol. re. et. Et. altro quanto volte piace al compositore, e similmente
E. mi. F. fa. C. cor. Evitato, e. così evitare le stesse se trovaranno simile. i. lungo, il. 1. 102. de. non lo usare, come appare nel 102.

Die von Heinz Teuchert herausgegebene Reihe „Meine ersten Gitarrenstücke“ bringt ausgewählte Musik für Gitarre solo, die sich durch besonders leichte Spielbarkeit auszeichnet.

Die Reihe umfaßt vier Hefte, die jeweils Kompositionen einer bestimmten Stilepoche enthalten:

- Heft 1: Meister der Klassik (Sy. 2199)
- Heft 2: Meister des Barock (Sy. 2200)
- Heft 3: Meister der Renaissance (Sy. 2201)
- Heft 4: Meister der Romantik (Sy. 2202)

Jedes der vier Hefte beginnt mit sehr leichten Stücken.

Alle Stücke sind außerdem zur Erleichterung für den Spieler mit genauen Bezeichnungen für Anschlag und Fingersatz versehen. Die Reihe „Meine ersten Gitarrenstücke“ eignet sich deshalb auch als anregende Ergänzung zu jeder Gitarrenschule.

The series edited by Heinz Teuchert is called "My first guitar pieces" and contains selected compositions for guitar solo which are particularly easy to play.

The series consists of four books, each of which contains compositions of a certain period of style.

- Book 1: Classical Composers (Sy. 2199)*
- Book 2: Masters of the Baroque (Sy. 2200)*
- Book 3: Masters of the Renaissance (Sy. 2201)*
- Book 4: Masters of the Romantic (Sy. 2202)*

Each of the four books commences with very easy pieces.

All pieces show exact instructions for touch and fingering to help the player. The series "My first guitar Pieces" are hence very suitable as a stimulating addition to any guitar tutor.

La collana “I miei primi pezzi per chitarra” edita a cura di Heinz Teuchert comprende una scelta di musiche per chitarra sola, che si distinguono per la particolare facilità di esecuzione.

La collana è formata da quattro volumi, ciascuno dei quali contiene composizioni di un particolare genere o epoca:

- Vol. I: I grandi classici (Sy. 2199)
- Vol. II: I maestri del Barocco (Sy. 2200)
- Vol. III: I maestri del Rinascimento (Sy. 2201)
- Vol. IV: I maestri del Romanticismo (Sy. 2202)

Ogni volume inizia con composizioni estremamente facili.

Tutti i pezzi sono provvisti, per facilitarne l'esecuzione, dei segni per le posizioni e delle diteggiature. La collana “I miei primi pezzi per chitarra” è quindi un interessante complemento per ogni scuola di chitarra.

* Anschlagsbezeichnung:

- p = Daumen
- i = Zeigefinger
- m = Mittelfinger
- a = Ringfinger

* References to touch:

- p = thumb
- i = Index finger
- m = Middle finger
- a = Ring finger

* Segni di posizione:

- p = pollice
- i = indice
- m = medio
- a = anulare



Heinz Teuchert

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Heft 2

Sy. 2200

Meister des Barock
Masters of the Baroque
I maestri del Barocco

G. RICORDI & CO.
Bühnen- und Musikverlag G.m.b.H.
MÜNCHEN



Johann Philipp Krieger (1649-1725)

Menuett

Bearbeitung: Heinz Teuchert

Das Menuett kann auch von zwei Gitarren ausgeführt werden, wobei eine Gitarre die nach oben gestrichenen Noten und eine zweite Gitarre die nach unten gestrichenen Noten spielt. Siehe auch die Stücke Nr. 2 bis 5, sowie 7, 9, 10 und 17.

The minuet can also be performed by two guitars, when one guitar plays the notes on the upper register and the second guitar plays the notes on the lower register. Vide the pieces Nos. 2 to 5 as well as Nos. 7, 9, 10 and 17.

Il Minuetto può essere eseguito anche con due chitarre: la prima chitarra suonerà le note con i gambi all'insù, la seconda quelle con i gambi all'ingiù. Lo stesso vale anche per i pezzi n. 2/5, 7, 9, 10 e 17.

Gavotte

Bearbeitung: Heinz Teuchert

2

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Aria

Bearbeitung: Heinz Teuchert

*) Erleichterung:



Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Robert de Visée (um 1650-1725)

5

Menuett aus „Livre de Guittarre“

Bearbeitung: Heinz Teuchert

Musical score for string quartet, page 4, measures 21-22. The score consists of four staves: Violin 1 (top), Violin 2, Cello, and Double Bass. The key signature is A major (three sharps). Measure 21 starts with a forte dynamic. Measure 22 begins with a piano dynamic. Various slurs and grace notes are present, and measure 22 concludes with a sustained note.

A musical score for piano, page 8, featuring ten measures. The key signature is two sharps. Measure 1: Treble clef, G clef, eighth note on A. Measure 2: Dotted half note on E. Measure 3: Eighth note on F. Measure 4: Dotted half note on G. Measure 5: Eighth note on A. Measure 6: Rest. Measure 7: Dotted half note on B. Measure 8: Eighth note on C. Measure 9: Eighth note on D. Measure 10: Dotted half note on E. Measures 11-12: Bass clef, F clef, eighth note on A. Measures 13-14: Dotted half note on E.

A musical score for piano, page 10, featuring ten measures. The key signature is two sharps, and the time signature is common time. Measure 1 starts with a forte dynamic (f) and a half note on the fifth line. Measures 2 and 3 show a descending eighth-note scale. Measure 4 begins with a forte dynamic (f). Measures 5 and 6 show a descending eighth-note scale. Measure 7 begins with a forte dynamic (f). Measures 8 and 9 show a descending eighth-note scale. Measure 10 ends with a forte dynamic (f).

A musical score for piano, page 10, featuring ten measures. The key signature is A major (three sharps). Measure 1: Treble clef, 2/4 time, dynamic forte. Measures 2-4: Measures 2 and 3 show eighth-note patterns; measure 4 ends with a fermata over the eighth note. Measure 5: Measures 5 and 6 show eighth-note patterns; measure 6 ends with a fermata over the eighth note. Measure 7: Measures 7 and 8 show eighth-note patterns; measure 8 ends with a fermata over the eighth note. Measure 9: Measures 9 and 10 show eighth-note patterns; measure 10 ends with a fermata over the eighth note.

Musical score for piano, page 10, measures 1-10. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 1 starts with a forte dynamic (F) followed by a half note. Measure 2 begins with a eighth note followed by a sixteenth note and a quarter note. Measure 3 starts with a half note. Measures 4-6 show a repeating pattern of eighth notes. Measure 7 starts with a eighth note followed by a sixteenth note and a quarter note. Measures 8-10 show a repeating pattern of eighth notes.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

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Sv 2200

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Bourrée

Lautenhandschrift um 1720

Bearbeitung: Heinz Teuchert

The musical score consists of six staves of music for a single instrument, likely a lute or guitar. The music is in common time and G major. The staves are separated by vertical bar lines. Various dynamic markings are present, including *m*, *i*, *a*, *p*, *f*, and *ff*. The first staff begins with a treble clef, an 'e' in a circle, and a '5'. The subsequent staves begin with a treble clef and an '8'. The music includes several rests and grace notes.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Lodovico Roncalli

Sarabande

aus „Capricci armonici sopra la chitarra spagnola“

Bergamo 1692

Bearbeitung: Heinz Teuchert

7

The sheet music consists of six staves of musical notation for a single instrument, likely a guitar or lute. The music is in common time (indicated by '3') and uses a treble clef. The key signature is one sharp (F#). The notation includes various fingerings (e.g., '1', '2', '3', '4', '0', '-1', '-2', '-3', '-4') and dynamic markings (e.g., 'p', 'f'). Some staves begin with a 'p' (piano) dynamic. Fingerings are placed above or below the notes. The first staff starts with a 'p' dynamic. The second staff begins with a '0'. The third staff begins with a '-1'. The fourth staff begins with a '3'. The fifth staff begins with a '1'. The sixth staff begins with a '2'. Fingerings 'i', 'm', and 'i' are placed above the notes in the first staff. Fingerings 'I' and '2' are placed above the notes in the third staff. Fingerings '1', '2', and '3' are placed above the notes in the fifth staff. A 'V' is placed above the notes in the third staff. A '1' is placed above the notes in the fifth staff.

Menuett

Bearbeitung: Heinz Teuchert

7

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Gavotte

Bearbeitung: Heinz Teuchert

8

m i
0 2
0 4
1# 2 4 1
2 2 2 4#
2 0 2 4#
-4 2 -2 4#
2d 4
1p 1 1
2 4 2 4 -4 I
2 4 2 4 -4 3 4
2 4 2 4 -4 3 4
2 4 2 4 -4 3 4
m p i m i m a i
0 4# 0 4# 0 4# 0 4#
-2 4# 1 2# 0 3# 0 3# 0 3# 0 3#
0 4# 1 2# 0 3# 0 3# 0 3# 0 3#

Sarabande

Lautenhandschrift um 1700

Bearbeitung: Heinz Teuchert

The musical score consists of six staves of music for two guitars. The key signature is common time (indicated by '3/4' and '4/4'). Measure numbers 9 through 14 are visible on the left side of each staff. The music includes various guitar techniques such as muting (m), slurs, and grace notes.

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Jacques de Saint-Luc
Bourrée

Bearbeitung: Heinz Teuchert

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

12 Johann Anton Logy
(Graf Losy von Losintal - um 1643-1721)

Menuett

Gitarrentabulatur Ende des 17. Jahrhunderts

Bearbeitung: Heinz Teuchert

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The image shows six staves of guitar tablature. The first staff begins with a common time signature and a treble clef. It features a mix of vertical strokes (downward for bass, upward for high strings) and horizontal strokes. The second staff starts with a 'p' (piano) dynamic and includes fingerings like 'm', 'p', 'i', 'p', 'm'. The third staff continues the rhythmic pattern. The fourth staff introduces a 'tr' (trill) dynamic. The fifth staff features a 'tr' dynamic and a '212' marking above the staff. The sixth staff concludes the piece.

Johann Anton Logy

Gigue

Bearbeitung: Heinz Teuchert

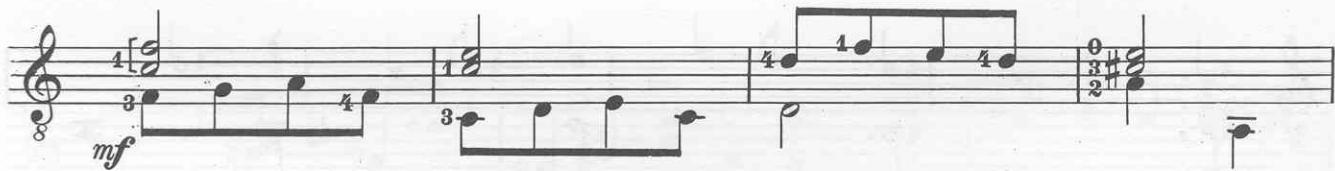
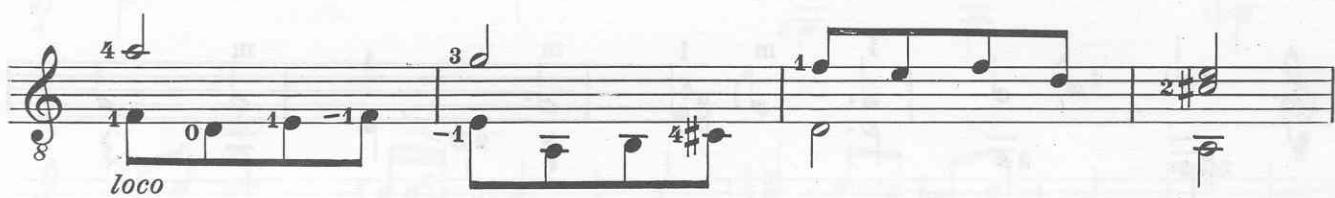
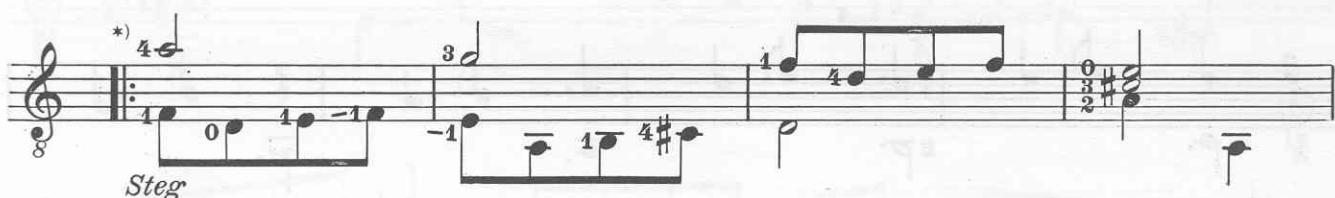
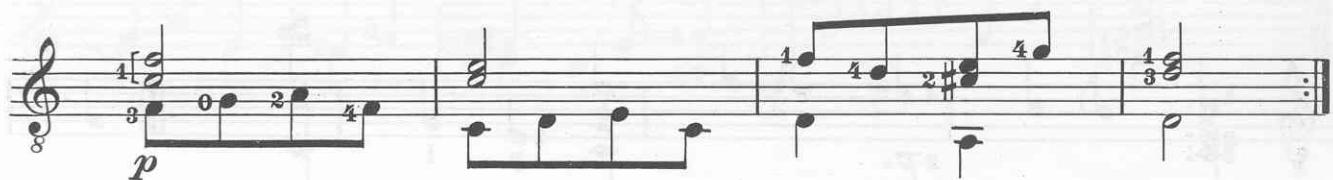
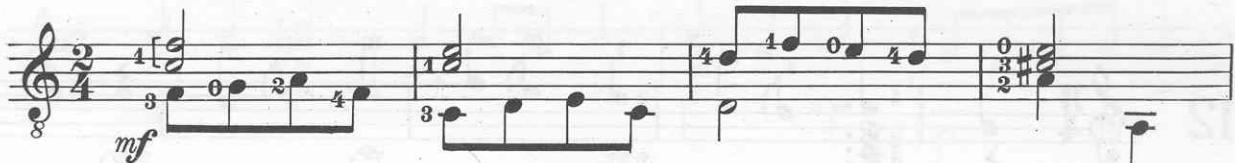
12

Dance de las Hachas

aus „Instrucción de música sobre la guitarra española“

Bearbeitung: Heinz Teuchert

13

*) Takt 9-16 Ergänzung
des Herausgebers.*) The bars 9-16 have been added
by the editor.*) Le battute 9-16 sono state aggiunte
dal revisore.

Gaspar Sanz

Torneo

Bearbeitung: Heinz Teuchert

14

f

i m *a i m i* *m i*

Steg

Steg

loco

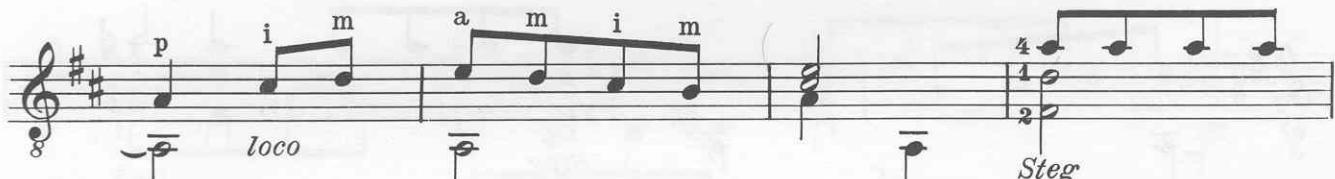
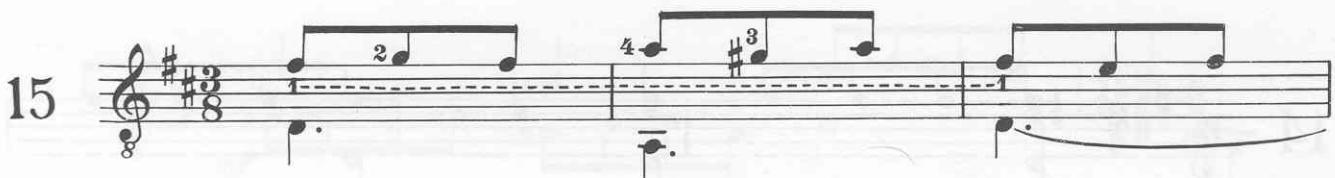
f

D.C.

Gaspar Sanz
Batalla

Bearbeitung: Heinz Teuchert

15



Courante

aus einer Lautenpartita in C-Dur

Bearbeitung: Heinz Teuchert

16

Menuett

Bearbeitung: Heinz Teuchert

17

Auch auf zwei Gitarren spielbar.

Also playable on two guitars.

Anche per due chitarre.

Courante italienne

Nach einer zeitgenössischen Lautenübertragung

Bearbeitung: Heinz Teuchert

18

Aria

aus „16 auserlesene Lautenstücke“, Hamburg 1747

Bearbeitung: Heinz Teuchert

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Für Gitarre bearbeitet von Heinz Teuchert.

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bezeichnungen versehen.

G. RICORDI & CO.

BÜHNEN- UND MUSIKVERLAG GMBH., D-8000 MÜNCHEN 22

JOHANN SEBASTIAN BACH

Für Gitarre bearbeitet von
Transcribed for guitar by
Trascritta per chitarra da

LAUTENMUSIK
MUSIC FOR LUTE
MUSICA PER LIUTO

HEINZ TEUCHERT

Die hervorragenden Gitarrenbearbeitungen dieser Reihe sind mit einem lückenlosen Fingersatz versehen, der dem Gitarristen wesentliche Hilfe zur Überwindung technischer Schwierigkeiten bietet. Die ausführlichen Bezeichnungen ermöglichen außerdem ein frühzeitiges Einbeziehen dieser Werke in den modernen Gitarrenunterricht, zumal sich in allen Lautensuiten Bachs auch leichter spielbare Sätze von großer musikalischer Schönheit finden.

The guitar arrangements in this series have been supplied with complete fingerings, whose purpose is to give the guitarist practical help to overcome their technical difficulties. The indications for the corresponding performance should also facilitate the inclusion of these pieces in the earlier stage of guitar study; it is sometimes possible to find very beautiful yet not so difficult music among Bach's lute suites.

Le ottime revisioni per chitarra di questa serie sono dotate di diteggiature ineccepibili, che offrono al chitarrista un aiuto essenziale per il superamento delle difficoltà tecniche. I segni di revisione dettagliati permettono inoltre di inserire fin dai primi passi queste composizioni nell'odierno insegnamento della chitarra, e rendono più accessibile l'esecuzione delle Suites per liuto di Bach, fra cui troviamo brani di profonda bellezza e non difficili da eseguirsi.

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Gavotte I — Gavotte II (Gavotte en Rondeau) — Gigue

Sy. 2217 Lauten-Suite Nr. IV E-Dur
Präludium — Loure — Gavotte en Rondeau — Menuett I —
Menuett II — Bourrée — Gigue

Sy. 2218 Präludium mit Fuge und Allegro D-Dur
(Original für Laute in Es-Dur)

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